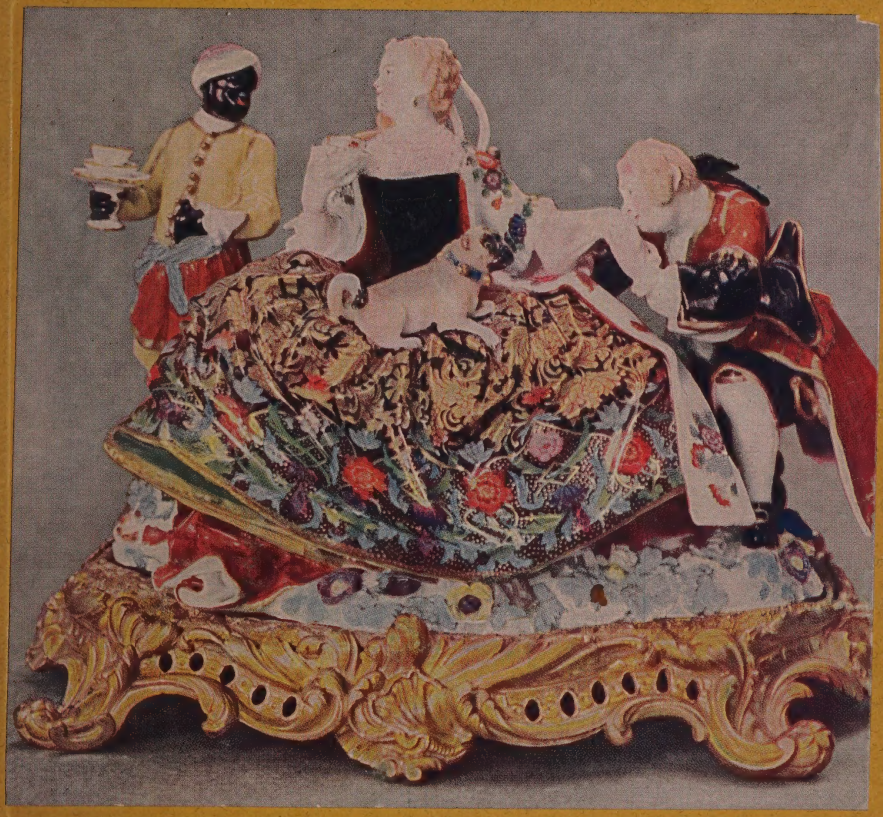
DRESDEN CHINA



MASTERPIECES OF HANDICRAFT

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Masterpieces of Handicraft

OLD DRESDEN

MEISSEN PORCELAIN

MASTERPIECES OF HANDICRAFT - - -

GENERAL EDITOR T. L. HARE

Each Volume contains 16 Plates, 8 of them in Colour.
The Volumes of the First Series, dealing with Old China, are by Mr. EGAN MEW.

1. OLD BOW.
2. OLD CHINESE PORCELAIN.
3. ROYAL SÈVRES.
4. JAPANESE PORCELAIN.
5. DRESDEN (MEISSEN) PORCELAIN.
6. CHELSEA AND CHELSEA-DERBY.

PLATE I.—THE KINDER-KOPF. Frontispiece

These children's heads and busts, of which there were several varieties, were greatly admired in the third period of Meissen. They display considerable cleverness in the modelling and the colouring and often give charming representations of the young aristocrats of the period. In a sense, Böttger may be said to have begun the vogue in the earliest days, for there is a fine head of a child in his red stone ware, polished on the wheel, which has in it some of the characteristics of these much later pieces.

DRESDEN CHINA

BY

EGAN MEW

LONDON: T·C·& E·C·JACK
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NOTE

HITHERTO there has not, I think, been any book published in England on the artistic work of Meissen porcelain factories during the eighteenth century. But many students, or should one say masters, of ceramics, such as Mr. Burton, Mr. Hobson, and Mr. Wylde, have devoted chapters in their various works to its consideration. To these, as well as to some German books—among which *Das Meissen Porzellan*, of Herr Karl Berling, and *Meissen Porzellan*, of Herr W. Doenges, and the works of Dr. Brinkmann, have been most useful—I am indebted for information in regard to the *porcelain de Saxe*, whose grace and charm have held captive so many generations of collectors in England under the name of "Dresden China."

E. M.

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OLD DRESDEN

MEISSEN PORCELAIN

CHAPTER I

OF course it is no more correct to call the porcelains of Saxony "Old Dresden" than it would be to name Dover Calais, or Chelsea Fulham, or Dan Beersheba. Soon it will be realised that Meissen, where the eighteenth-century porcelain was so cleverly produced, is some miles from Dresden, but at present the name must stand. We have a taste for calling things ceramic by the wrong names. The *rose-Pompadour* is *rose du Barry* to us, and the Chinese armorial dinner services are Lowestoft; all Chinese ware is Old Nankin and most Japanese is Imari, and so Dresden, although as a name it is threatened, remains a little longer.

Saxony is the first home of the real or Chinese porcelain in Europe. It was not precisely the same as the Chinese. The secret of true porcelain, such as that made in China and Japan, was long sought in Europe without producing more than some extremely interesting *faïence*. It is generally known that early in the eighteenth century alchemy and the quest of the philosopher's stone were still in vogue, and the experiments in regard to china were often involved in more or less mystic rites. These rather vague endeavours were brought down to the level of earth again by some of the more able of the German chemists. Although the name of Johann Freiderich Böttger is, of course, that best remembered in this connection, there were many other people at work who helped on the experiments. It was about 1710 that Böttger removed from Dresden to the Albrechtsburg at Meissen and became, with his instructed workmen, almost a State prisoner while he produced the earliest examples of the wares which were to stagger the ceramic world. "Secret to Death" was the legend written over their doors. But

PLATE II.—CANDLESTICKS AND ÉCUELLE

These pieces show the great transformation which the coming of Kändler about 1732 made to the work hitherto produced by Herold. These mouldings and applied ornaments were the first signs of the revolt against the simple flat surfaces and painted picture. Nowadays we can recognise the charm of both styles, but a glance at the rather weak applied ornament of the bowl and cover makes one feel that Herold had some right to fight against the then new fashion.

the development of "Dresden China," as it is now somewhat loosely called, from the Böttger days is a long and very interesting story.

The late Sir Wollaston Franks, to whom we in London, at least, owe so much in regard to Continental and Oriental porcelains, says in effect that Böttger claimed to have discovered about 1707 the secret of white (or true) porcelain, probably only the composition of the paste, at the same time as the red, and he is even stated to have produced some of the former before a commission in April 1709. Böttger furnished the King of Saxony, Augustus II. or "the Strong," with a specimen in 1710, so the first making of hard porcelain in Europe cannot well be later than that date. For greater security the works were removed in 1710 from Dresden to the Albrechtsburg at Meissen, where Böttger settled. The making of porcelain was greatly helped by the accidental discovery that the white earth known as "Schnorrische weisse Erde," found near Aue in Saxony, and used as hair powder, was true kaolin. Böttger died 13th March 1719, in his thirty-fifth year, leaving in Saxony the

foundations of one of the most celebrated factories in Europe, the source, as one knows, of many enthusiasms and many doubtful bargains.

The true development of the work began, however, under a Viennese, J. G. Herold, who came to Meissen about 1720, and was afterwards director till 1740. In 1731 he obtained the help of the excellent sculptor, Johann Joachim Kändler and other artists. The baroque style, for which the porcelain became renowned, reigned from 1720 to 1730, when the rococo followed with great success. When Count Camillo Marcolini became director, a different and somewhat classical style was introduced in accordance with the taste of the period. While the collector may be most attracted by the charming productions of the Herold period, the world at large prefers the figures and services of the rococo style, of what is known in France as the *porcelaine de Saxe*, and termed in England "Dresden China." The marks on Meissen or Dresden ware are, shortly, K.P.M. 1723 till 1730, Crossed Swords 1725, even unto to-day. The A.R. 1725–1740, and Mercury's caduceus,

PLATE III.—A CRINOLINE GROUP

The class of statuettes and groups with ladies wearing the panniers in vogue early in the eighteenth century have come to be called in England by the quaint Victorian name of crinoline pieces. Many of these were designed and modelled by Kändler, who is often said to have found his main inspiration in the Countess von Cosel, who reigned over the heart of Augustus the Strong for no very great length of time. As a matter of fact, the Countess was retired from active service in 1713 and remained more or less sequestered until her death many years later. The gifted modeller Kändler flourished at Meissen between 1731 and 1765, when his style was becoming *démodé*, and it seems hardly probable that he would have resuscitated the one time favourite of a King who, potent as he was, had died in 1733. Moreover, it has pleased many writers on the subject to make the Countess von Cosel play the same part towards the Meissen factory as the Pompadour assumed towards the works of Sèvres. Possibly the Countess might have had some influence in her short day of power, and there are several bowls and other vessels which it is known were made for her use. Unfortunately she was neither so clever nor so agreeable as Madame de Pompadour, and she made many enemies without knowing how to get rid of them; she fought and fell early in the days of "Old Dresden" and remains an unimportant figure in its history. This group of lady, lover, and page and pug is typical of Kändler's adaptation of French ideas, but there is a certain solidity and lack of finesse about the figures which expresses the German rather than the Latin point of view. This group is in the collection of Mrs. Salting; it differs in some particulars from a group of the same pattern at the Grossherzögliches Museum in Schwerin.

1727–1735, with several rarer ones which will be seen in our illustrations.

Soon there were a great number of other German factories besides Meissen. Many small states started them in the eighteenth century when there was a rage for china. Under Frederic the Great, Berlin was very successful, and the King's sister, the Margravine Wilhelmina, spent a good deal on one at Baireuth, and she was but one of many royal personages out of her generation who had, as it were, a little speculation in the direction of ceramics, an adventure which usually cost the patron—or the tax-payer—a good deal but left very interesting results for the twentieth-century virtuoso to puzzle over.

CHAPTER II

ALTHOUGH the history of the Meissen factory in the eighteenth century is by no means so clear as that of Sèvres, it is more intelligible than that of most porcelain factories of the period. It is true that some incursions of the all-conquering Frederic the Great lead to great losses of valuable *data*, but that King of Prussia was himself a devotee of the arts, and appreciated the *porcelaine de Saxe* as much as any amateur in Europe, and prevented vandal hands from its destruction. Professor von Falke has written considerably of the work of the two most world-famous Meissen artists, Herold and Kändler, and their international influence, but he adds that, notwithstanding our knowledge of them, it cannot be asserted that all the intricacies of Dresden porcelain have been found out even now, nor that the work of the most prominent artists in this branch stands clear before us. The great

number of Meissen painters and modellers working both together and consecutively, the extraordinary differences of the decorations, also the distribution of these objects all over Europe, puts, he thinks, many a difficulty in the way of a thorough knowledge of the development of Dresden china. Again, much that is vague and misleading has been published on the subject, owing to the casual writer on ceramic having utterly forgotten the pro-Calvinist, and later anti-Calvinist, Augustus I. of Saxony of the seventeenth century, and also perhaps on account of the complication arising from Augustus II. of Saxony being Augustus I. of Poland, and Augustus III. of Saxony Augustus II. of Poland, the periods have been completely mixed, and often the affairs at Meissen during the early eighteenth century have been forced forward into the middle of that period.

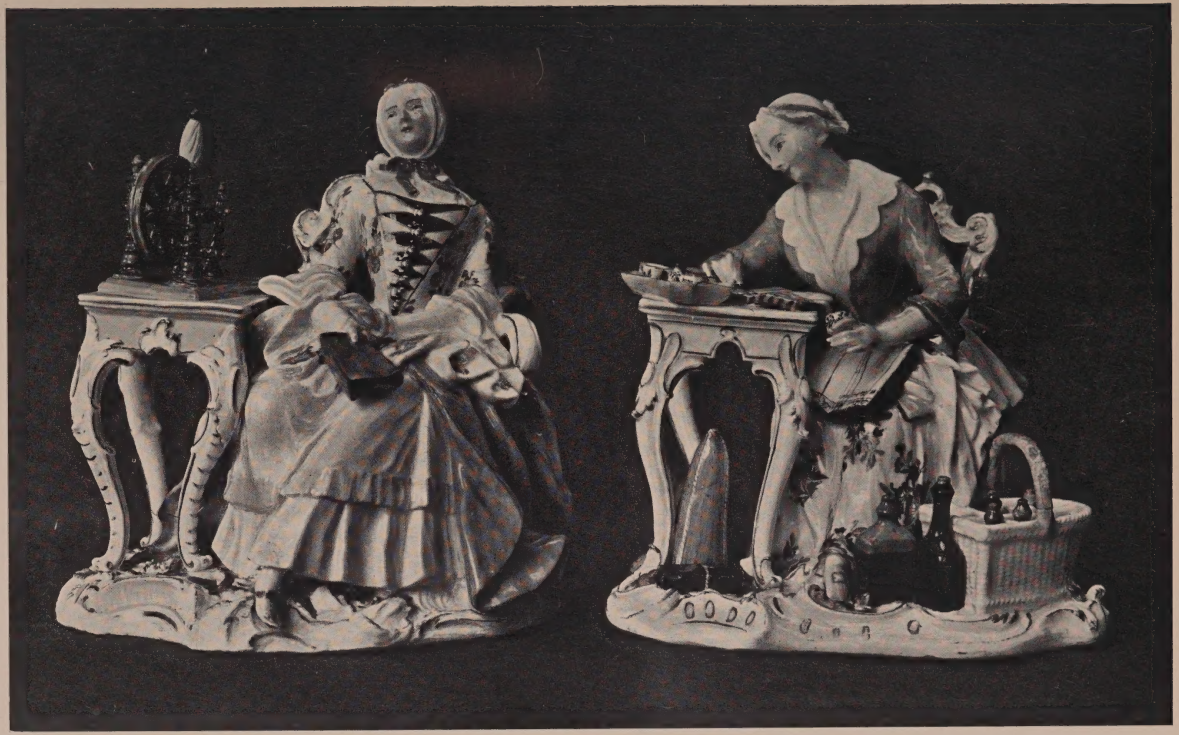
SOME PERSONAGES OF MEISSEN

During the early days of the eighteenth century the arts were still entirely under the patronage of princes, and at least three of the Electors of Saxony may be said to have made

the porcelains of Meissen. The first of the Augustuses, who died in 1586, did no more towards that production than give an impetus to manufacturers generally, and originate the Dresden library and most of the galleries. But Augustus II. and Augustus III. swayed immense power in regard to porcelain. These two princes appear to be somewhat confused in the minds of those interested in Meissen productions, if one may judge by some evidence given in a recent "Old Dresden" case in the Courts. Therefore it may be well to point out that Augustus II., called the Strong, ruled until 1733, and Augustus III. from that date until 1763. Both were Kings of Poland for a time, and both heroic warriors and luxurious and dissolute rulers. Augustus the Strong was the father of the famous Marshal de Saxe, and supposed to be the parent also of some hundreds of children. His only legitimate son was Augustus III. One personage whose influence on the factory was thought to be considerable is the famous Countess von Cosel. Among the examples of early Meissen ware collected by Sir Wollaston Franks is a bowl, which was part of a service

PLATE IV.—DOMESTIC PIECES

Among the thousand and one figures for which Kändler is held responsible between 1740 and 1750 are the two ladies here seen. There is a pleasing, intimate feeling about the figures, but the groups have the disadvantage of trying to tell too much. Porcelain of the period was never very exact in the firing, and the many various details are thus put out of drawing, and the general appearance rather lessened in artistic value. Still "Die Kaufmannsfrau," with her notebook and stock, is one more agreeable picture in ceramics of the ways and modes of the mid-eighteenth century.



made for the Countess in the Japanese manner. It is marked with crossed swords in blue over glaze, and, in gold, two staves in saltire crossing an ornamental lozenge—a mark especially used by this lady. Herr Oscar Wilsdorf's memoir of her gives the following particulars:—Anna Constantia von Brockdorff, of a good Holstein family, was born in 1680, and married in 1699 Baron von Hoym, an influential courtier in Saxony, from whom she was divorced in 1706, having become the recognised mistress of the King of Poland. At the request of the King she was created by the Emperor, in 1706, Countess von Cosel. Her favour lasted till 1713, when, her imperious character having created many enemies, she fell into disgrace, took refuge in Prussia, but had to return to Saxony in 1716. She was imprisoned in the Castle of Stolpen, and there resided, more or less a prisoner, till her death in 1765.

There is no reason to suppose that these dates are in any way incorrect, and, therefore, it is rather amusing to see that the Countess von Cosel is constantly alluded to in the accounts of sales and so forth as the heroine of the charm-

ing crinoline groups which belong to the rococo period which began before or about 1740, when she had been in disgrace many, many years, and the King who once delighted to honour her had been dead some seven years or so. However, many writers have found it convenient to make the Countess, whose reign was so short, into a sort of Pompadour *de Saxe*, who inspired the vast group of statuettes with ladies in panniers with pugs, and passionate adorers, the *Krinolinengruppen* of the German writers. I have often seen it said that under Count Brühl when Kändler was modelling, say 1750 or about then, the artist of the crinoline groups was inspired by the Countess von Cosel —it is a romantic notion, but it is not in any way possible.

A much more important personage was Heinrich, Count von Brühl, who died in the same year as his King, Augustus III., 1763. He was the Prime Minister for many years and the high authority at the porcelain factory. It is said that he was, like a good many other men of his and, possibly, other periods, sycophantic to his master, and that he drained the coffers

of the state and burdened the country with debt, but his taste in matters of art was excellent, and the factory owes no small amount of gratitude to his high-handed command. From the time when Augustus III. (Augustus II. of Poland) came to the throne of Saxony in 1733, Von Brühl reigned at the factory. He was enthusiastic and able, and, notwithstanding many vested interests which hampered this undertaking, he improved the factory both artistically and commercially year by year. He himself ordered immense quantities of porcelain, and in 1737 the King made it known that all goods required by the Count should be supplied without payment. This privilege did not prevent Brühl increasing his orders, the very remnants of which form some of the finest examples of Meissen work now to be found. One remarkable table service was ordered by Brühl about 1737—after the edict of the King, one presumes. It was carried out by the famous Kändler and was completed for about a hundred persons. It is said that the fragments that remain to the Brühl family in the Schloss Pfarten number 1400 exquisite pieces. The service has always

been called the "Swan," by reason of the sauce-boats, &c., being formed of that graceful bird, which appears also again and again in low relief along with naiads and tritons, dolphins and herons, reeds and many waters. Each piece bore the arms of the Brühl and Kolowrat families. Many of the more decorative examples were elaborately mounted in ormolu. The service was begun in 1737 and finished in 1741. It is considered the most considerable work ever carried through at the Meissen works.

PLATE V.—ORMOLU-MOUNTED CANDLESTICKS

These brilliantly painted and gilded pieces were greatly the fashion in the palaces of Europe during the mid-eighteenth century. The perroquets, with their fine plumage, owed their origin to the East. The smaller figures were also painted in lively colours and possessed, of course, the bright Meissen surface. The small flowers arranged in the branches of the candlesticks were, it is said, at one time supplied by Vincennes, but most of those one sees now are in the hard paste of " Old Dresden."

CHAPTER III

TO return to the foundation of the factory, the re-discovery of porcelain was undoubtedly effected by Böttger. He did not find out exactly of what the Chinese porcelains consisted, but he produced almost the same thing by experiments of his own and with the assistance of other chemists. The story of his days is clothed with that sort of romance which hung about the artists and master craftsmen of his and of earlier periods. Like a lesser Benvenuto Cellini, he was at one moment the pet of patrons and at another the refugee from their vengeance.

EARLY DAYS

Johann Friedrich Böttger was born in Schleiz in 1682, well educated at Magdeburg, and apprenticed apparently to an apothecary in Berlin. Chemistry was then involved to a great extent in alchemy and magic. Böttger made friends

of the mammon of occult sciences, one of whom gave him the always dangerous but attractive secret which enables one to transmute base metal into gold. In the youth of the seventeenth century this seemed a desirable piece of *sorcellerie*, and the fame of Böttger in this connection came to the ears of the King of Prussia, who at once wished to see this process carried out. Böttger's abilities, although remarkable, did not incline him to make so public an exhibition. It is always bad form to disappoint kings, even nowadays. So the maker of gold fled from Berlin in 1701, and the King put a price of 1000 thalers on his head.

Böttger, thus highly rated, became a welcome visitor to the neighbouring state of Saxony, where Augustus the Strong, and also the lavishly extravagant, was equally in need of a money-spinner. Augustus II. was, however, busy in Poland, where he was about to make himself King, and permitted Böttger to practise his experiments in chicanery for some time without rewarding him in the usual drastic way for his failures in the laboratory. After spending a good deal of Augustus's money and

PLATE VI.—FRUIT- AND FLOWER-SELLERS

A very graceful and lovely pair of figures brilliantly painted. The modelling of the girl, with apples and a small bucket, is rather more realistic than usual in the period; the girl with flowers is rather more fanciful. Both statuettes are marked with the cross swords in blue; the fruit-seller has an additional 19 stamped in the paste. They are 5½ inches in height.

doing nothing, he attempted escape—and failed. But although Böttger could not make gold, he was a chemist of parts. After various further attempts to withdraw from the too watchful hospitality of the Elector of Saxony, with the aid of an accomplished physician, Von Tschirnhausen, he developed the production of a red stone ware which, owing to its likeness to Chinese porcelain, was hailed with delight.

Before this discovery in 1707 Böttger was getting into difficulties with his high-handed and generous patron Augustus the Strong. As I have said, the gold he promised did not materialise, and but for Von Tschirnhausen's help and his own chemical researches into the constituent parts of Oriental porcelain the alchemist would have probably passed rapidly from the scene of his trials and struggles into the outer darkness. But, fortunately, Augustus II. had, among other passions, an extremely warm one for the porcelains of China and Japan. He spent large sums on specimens, and is said to have exchanged a regiment of soldiers for some of the ceramic treasures of the King of Prussia. He interested himself in

his Japan palace, which was to hold all his porcelains, and founded what is now so admirable a museum of early pieces by various makers at Dresden. Thus although his attempts to turn dross into gold proved of no value, Böttger's success in producing the red stone ware, afterwards known by his name, made his fame at once. The King showed his pleasure in a kingly fashion, and in 1707 gave Böttger the right to found several factories and honoured him in many pleasant ways.

BÖTTGER WARES

form a very distinct division of Meissen production and preceded what may be called the true porcelain of Saxony. Of these early Böttger wares there are several classes, none very easily attainable in our day in their original form, but all fairly easy to reproduce in a fashion likely to mislead the collector.

The red stone which Böttger made was so hard that it could be polished on the lapidary wheel, and thus many agreeable effects were produced. As a matter of fact, other potters, like the Elers and also Dwight of England, had made

some such wares before, but they were not known to any such energetic patron as Augustus the Strong. The various kinds of ware which engaged Böttger at first varied slightly. For example, there was the *eisen porzellan*, in which the red is obscured by an accidental opaque coating of brown verging on black, and there is the sort in which this product of the firing was prevented by treatment in the furnace and the brown-red surface of the ware left free. In another form the black-brown covering was polished off wholly or in parts. Usually the ornament or nude figures were left in the brown or iron covering and the ground-work polished into its natural red state. The cutting and polishing was an elaborate process and, no doubt, costly. This class of work was greatly admired, and Augustus on seeing good specimens of it forbade its sale and reserved for his own use or for gifts the best examples. It is thought, however, that the King was not completely obeyed, and that even the people of Saxony, who found the money for the production, were permitted from time to time to buy this early Dresden ware. One more style of those days is to be found in the glazed ware

also put forth. A blackish enamel was made of tin, lead, and clay and applied to the surface. This was often ornamented with gold, silver, lacquer, &c. Designs in the Chinese manner were added, and also hunting scenes enclosed in a style of frame in the Louis XV. manner, which later was to prove so powerful a force in Meissen decoration. Many imitations of these wares were made at the time and often very successfully, and at the present day the first four styles of the Böttger wares are easily and mechanically produced — not, I believe, with any intention of deceiving the collector, but rather with the view of making a commercial and attractive class of goods. Still with a very little, shall one say, *finesse* on the part of a dishonest person such modern examples can be made to appear uncommonly like the early wares that Böttger turned out to the delight of his patron and the development of ceramic art in Europe.

PLATE VII.—CANARY-COLOURED VASE

There is a strong Oriental feeling in the decoration of this large globular vase, 14 inches in height. The birds on the branches and the butterflies and plants are in brilliant colours on a fine and smooth canary-coloured ground worthy of the best days of Meissen. The mark in blue is A. R. in a monogram. This particular mark of Augustus, King of Poland and Elector of Saxony, has been immensely copied in modern Dresden ware, but it was originally used on pieces intended for Augustus, and adds greatly to the value and interest of the object when it is authenticated. The number of original pieces thus marked is by no means so large as the supply might lead one to suppose.

CHAPTER IV

FOR some time Böttger's factory produced these red and brown-black wares that recalled what were called the Chinese boccaro china. But the chemist had also promised his patron—he was rich in promise—a perfect white porcelain which should rival the Chinese and Japanese wares which Augustus the Strong bought with so much avidity. There is no doubt that by about 1715–1716 this triumph had been reached, and that what may be considered the really

FIRST PERIOD

of Meissen had been reached. No doubt, Augustus had at one time obtained raw materials from China, whence he purchased so many specimens of porcelain. It is known that Père d'Entrecolles sent such materials to France some forty years before the necessary clays were found in that country. But on this point Mr. Burton says: "The first Meissen porcelain was fabricated from

the Kao-lin found at Aue, near Schneeberg, and, though no mention is made of any felspathic material being used to complete the ware, it is probable that this was obtained from the same quarries, and that, owing to the secrecy in which everything concerning the manufacture was involved, and the elementary state of scientific knowledge at the time, all the substances were confounded together under the name of Kao-lin. When those in charge of Böttger's experimental work realised the immense importance of his discovery, the experimenter and his workmen were removed at once to the Albrechtsburg, a fortress situated at Meissen, a few miles west of Dresden, so that the manufacture could be conducted with utmost secrecy. Probably the extreme rigour with which the workmen were treated defeated the ends that the Court had in view, for we find that various workmen escaped from this fortress prison at Meissen and established other factories in different parts of Germany." During these early days of the white Meissen ware, Böttger was flattered by the admiration of all, but he possessed in a marked degree what

used to be called the artistic temperament, and although he could initiate a revolution in ceramics, he was not able to carry out the scientific details of production. He is also supposed to have led a rather too rapid private life, which was not in the least private, and he died, the victim of his own somewhat animal enthusiasms, at the early age of thirty-four, in 1719, having created a remarkable art and an immense industry. He belonged to the Court of Augustus the Strong, where the Countess von Cosel was followed by many clever ladies and where men lived quickly and fully. Unfortunately he had not the staying powers of his prince, and his early death no doubt deprived the craft of ceramics of many extraordinary developments. But, by a disconcerting and providential order of things, no one is greatly missed in the affairs of this world, and although the last few years of experiment during Böttger's life had resulted in the use of new devices, and in many clever imitations of the Chinese, and in various victories for the inventor, it was found fairly easy to carry on the light when it had passed from his somewhat shaken hand.

In 1720 Johann Herold, the accomplished painter and general master of colour in regard to ceramics, had come to Meissen. He had "fled" in the characteristic eighteenth-century manner, of which the memoirist Cassanova was so accomplished an exponent, from the factory of Vienna for various reasons. For a while he played a minor part at Meissen. It was when he became director of the works, his influence having preceded his elevation to some extent, that the second great period may be said to have begun. For a time after Böttger's death a commission of four continued his methods without great success, but something was then done to remove the irregularities in regard to sales and so forth which had grown up under the easy sway of the originator.

At this time the promise of producing examples in colours was still constantly put forth and often paid for in advance. But in 1720 Herold proved that he could paint on porcelain not only in the Saxony cobalt blue but in other colours. He was a painter, as I have said, and a master of the art of ceramic pigments in his period. The years which syn-

PLATE VIII.—AN ÉCUELLE À LA WATTEAU

An admirable example of the style which was based on the pictures of Watteau, Lancret, Pater, and the other painters of the human comedy as it might have been then in vogue. Whether the painting of such miniature pictures on porcelain is a just art is a question which collectors of old Meissen do not trouble about. There was a great demand for this sort of covered cup or *écuelle*, and a good many have survived to our day. The shapes and the decoration, apart from the pictures, were generally very charming, but there was an inclination, from what cause I have not been able to discover, to make the ornamental handle of the upper part too large in proportion to the whole.

chronised with his earlier directorship were, of course, especially times of painted china, but it was in the technical work of the factory, the actual firing and so forth, that he excelled. He was clever, wise, and kind. From the time of his becoming director until some time in the 'thirties, when Kändler's talents supervened, the work produced at Meissen was his work. He became Court painter, and married into a noble family, always an important thing for an artist to do in eighteenth-century Saxony. He was entrusted with the secrets of the factory—of which he must have had some knowledge before—in 1731. Other honours fell to him, and he retired with a pension in 1765, and died at the place which he had made so important, Meissen, in 1775. During what may be called the Herold period, up to about 1735, for the later years were overshadowed by Kändler, the Chinese and Japanese designs of which Augustus the Strong had been so devout an admirer still survived. But breakfast services in an European manner were also very largely made. They contained much the same pieces as they might do to-day, a tea-poy or bottle being added for the fresh

tea and sometimes chocolate cups with covers. The milk-jug of our latter-day "sets" did not appear at first. The year 1731 has been noted as the probable first year of this wholly European addition. All sorts of ornaments and every kind of useful piece was made at Meissen at this time, and many of the most charming and graceful little cups and saucers which can be collected belong to this period.

Although all the painting of the time could not, of course, come from the hand of Herold, he was at least responsible for it in the fullest sense. He formed, as it were, a school of decorators at Meissen and worked them absolutely to his will. This marks a very strong characteristic of Meissen ware, which is shown in many of the illustrations. The same year, 1731, was the time at which Augustus the Strong, who only lived two years longer, took over the superintendence of the works. In many ways the Meissen factory was not unlike those of its exampler and forerunner China. In both the division of labour was elaborately apportioned, and many men went to the making of one piece. In Chinese designs this has led to great perfec-

PLATE IX.—LACQUER INKSTAND WITH CHINA FIGURES

This is a curious application of the fashionable Japanese lacquer to the form of an European inkstand. In the original the gold lac shows more strongly than in the photograph, and the whole piece is very attractive in an exotic eighteenth-century style. It represents the baroque period of Meissen, but in a very uncommon way. It is very large, about one foot and a half long, and evidently made for a writing-table of importance, possibly also decorated with lacquer panels.

tion but some lack of originality, but with the Meissen ware the constant inventions of Herold and his skill in colours and the suggestion of designs led to many new developments. It was at this time that ground colours were used, entirely covering the piece, with the exception of reserves in which were painted pretty little scenes and children and other innocent-looking people at play. With the exception of brown, these ground colours were applied over the glaze; the attractive Meissen yellow, see Illustration No. VII., was first mentioned as early as 1725. Soon the conventional beauties of Oriental work passed, for even a king's factory has to supply some new thing or sink into the shadow of wiser commercial undertakings.

FRENCH INFLUENCE

Under Louis XIV. and his grandson the brains of his country and the connoisseurs of his Court dominated the arts of Europe with a heavy hand—I think to the advantage of other states. Among the most valuable buyers of Meissen wares was Lemaire of Paris, who sug-

gested that the Orient should be given a rest, and the school of Paris artists have their work reproduced in Saxony. This change gradually led to many delightful pieces and sets. The artists and engravers of Paris supplied a vast quantity of design for the Saxony work, and their lightness and verve gave that particular touch to "Dresden China" which makes it so greatly beloved by the collector of to-day.

CHAPTER V

AMONG the many clever German artists of the period, such as Preussler, Bottengruber, and so forth, A. O. E. Busch, of Hildesheim, is not always given his full meed of praise for a very admirable style which he invented, and which ended to a great extent with him. This artist was a canon of Hildesheim, and his pleasure was to decorate the plain Meissen ware with designs from engravings, which he drew with a diamond point on the glaze, very delicately and correctly, and then treated the lines with a black pigment which made them appear more effectively to the eye.

A COLLECTION FOR THE VIRTUOSO

In this time of specialists the particular work of the canon of Hildesheim might be recommended for such an one as does not care to attempt the whole vast field of "Old Dresden." I have not had the advantage of seeing any quantity

brought together, but there is no doubt that a very charming, if somewhat reticent, cabinet of Busch Meissen might still be made at no enormous outlay.

THE THIRD PERIOD

But while Herold and various painters of Breslau, and the Paris painters, and the Canon Busch were seeking to make the surface of Meissen agreeable to that difficult creature the buyer of ceramics, a new and different force was at work. The period of Watteauesque painting in rococo scrolls, when the artists on the porcelain seemed to catch the spirit-voice that is echoed in the lines—

> "The silk sail flaps, light breezes blow,
> Frail laces flutter, satins flow;
> You, with the love-knot in your hair,
> '*Allons* embarquons pour Cythère.'
> You will not? Press her then, Pierrot,—
> Embarquons-nous!"

was doomed by the coming of the plastic period. After Watteau followed the delicate copies of Wouvermans' work and the Dutch pictures generally—with a sort of atavistic tendency to

PLATE X.—A GROUP WITH CHILDREN

Almost all the eighteenth-century porcelain or pseudo-porcelain factories had modellers who were happy in the making of groups and statuettes of children. The usual home-like and charming note is well preserved in this group. The costumes are also excellent, and in the original the colour scheme, by accident or design, is one that greatly heightens the grace of the piece.

suggestions of the Oriental—these too were to be swept away by the coming of the plastic period, although this was influenced by what may be called the style of Louis XIV. to some extent.

KÄNDLER

Johann Joachim Kändler first came to the Meissen porcelain factory in 1731, but he had been engaged by the King earlier in the work of his palace at Dresden, and had been noted and appreciated for his knowledge of antique sculpture and his industry and fertile fancies. At the time he came to Meissen Kirchner was the master of the modelling department of the factory and superintendent of the pupils, and the assistant of the accomplished Herold, the director of the then large works. Herold stood for painting and Kändler stood for form, and the younger man gradually superseded the elder, and the new ideas took the place of old, as happens in other concerns as well as those ceramic. After two years Kändler replaced Kirchner and the modelling became infinitely bolder; later, Kändler's artistic ideas became

more and more opposed to those of Herold. At first the painted work in which Herold delighted showed some signs of being lessened in importance by the baroque ornament in relief which Kändler introduced. Flowers, small birds, figures appear applied to the surface. Soon moulded sections took the place of vases thrown on the wheel, and the reign of Kändler, who overflowed with charming ideas and quaint fancies, but was by no means so agreeable a personage as Herold, began without, one supposes, being quite recognised by, or welcome to, Herold. Figures and animals became fashionable on all sorts of table-sets. Long lists of queer models, the famous Monkey Orchestra, a burlesque of the Court Band, among them led on to all kinds of modelled pieces. Their name is legion and they are most of them delightful, although it must be owned that the firing of porcelain is apt at all times to warp the best-made figures and, as it were, put the most admirable work a little out of drawing. In 1741 the baroque was still in vogue, but the rococo of Louis XV. was already in the air and beginning to influence the more advanced people of

PLATE XI.—COUNT BRÜHL'S TAILOR

This is one of a pair of figures modelled by J. Kändler, who superintended that part of the work at Meissen after 1731. Brühl was the minister of Augustus III. and managed the Meissen factory. It is said that his tailor often wished to go over the factory, which was kept secret from the world. At last when he did visit the works he was presented with the figures of himself and his wife riding on goats. The joke appears to have evaporated a little with the passage of time, but the figures remain and help to make the Count, Kändler, and the tailor and his family outlive a good many more important people.

Meissen. It should be mentioned that Kändler's most successful figure subjects, at least among the conventional collections of our day, have always been those figures in the costume of the period from which the wearing of hoops are known by the Victorian name of

"CRINOLINE GROUPS."

These undoubtedly possess great charm, and are often perfect in modelling and brilliant and gay in colour without being in the least crude or *bizarre*. Unfortunately, these groups are too often judged by pieces which are not quite the real thing. For many years more or less admirable copies have been produced by cunning hands, and of late, I believe, the Royal factory has reproduced, in totally different paste and colours, large quantities of such pieces so that the public often judges the productions of Kändler in this department by something other than his own work. Another difficulty in this connection was that considerable quantities of pieces "in the white" found their way in various fashions to decorators outside the

factory. Some of these show no signs of their "past" except that the colouring is apt to be poor; other pieces, although marked usually with the crossed swords of Saxony, have two or three deep cuts in the paste across such marks. These cuts warn students that the pieces were at least not decorated in the cultivated schools of Meissen proper; but usually the appearance of such objects, closely observed, will tell the same story without the deep cuts across the original blue under-glaze marks.

For some reason, connected, I fancy, with the more or less gentle art of dealing in antiques, these Crinoline Groups are always spoken of in the catalogues as portraits of that beautiful Countess of Cosel, who was the mistress of Augustus II. of Saxony and I. of Poland, surnamed the Strong, until 1713. That she should have been to Meissen such as the Pompadour was to Sèvres has long been the cherished illusion of writers on "Old Dresden." I fear she was quite *démodé* in the 'forties and 'fifties when Kändler produced his smart groups of society philanderers, and had about as little to

do with suggesting them as had, say, Helen of Troy or the beauties who enslaved King Henry of Navarre.

MEISSEN FIGURES

Apart from the Crinoline Groups the whole series of modelled figures of these works is full of charm. The gods and goddesses are not perhaps quite so pleasant as the same personages in the Greek ideal, but the figures of everyday life, the homely groups, Eherlein's naturalistic-classic people, Carl Schonheit's delightful children, and domestic scenes, all these and very many more make the Meissen figure-pieces one of the most delightful things to collect that the ceramic world offers. Among them are certain early eighteenth-century practical jokes translated into porcelain, which, like most bygone humours, do not seem very funny to-day. There is the famous tailor and his wife of Count Brühl, each on a goat, which, we are told, was considered extremely humorous, and there is the equally well-known guardsman who had a mouse put in his mouth and was thus immortalised.

Such pieces are sought, but there are many more charming, for during the first forty years Meissen was extraordinarily prolific in delicate and brilliant work.

PLATE XII.—THE ELEPHANT AND CENSER

A remarkable example of Meissen work in imitation of the Chinese. The elephant, which as a sacred animal is used a good deal in Celestial decoration, and the figures are covered with a céladon glaze, which gives the fine appearance of an Oriental production. The figures, however, have a slightly European air. The man on the high saddle, the lady with the lute, and the girl with the pierced vase or censer are intended to represent Chinese, but, as with most European work of this character, they show the Western character beneath Oriental coverings. The whole piece, however, has a look of old Nankin that no doubt delighted the maker. The ormolu mount is effective against the pale green of the group.

CHAPTER VI

WITH the complete establishment of Kändler, which took some years to come about, the baroque style passed and the rococo came. The French influence soon largely disposed of the original Oriental feeling in which Herold was so accomplished, and under Count Brühl and Augustus III., who succeeded Augustus the Strong, the engravings then so popular in fashionable life in Paris supplied the *motif* of much Meissen work. Mr. Wylde records in his work on "Continental China" that Heinecke, Brühl's secretary and librarian, sent 230 engravings to the factory, and that in 1746–1747 the Paris agent, Le Leu, was paid 327 thalers for pictures and engravings. One knows from examples still surviving how many charming hints, rather than designs, were taken from the work of that enormous band of accomplished pupils of the engraver James Philip Le Bas. He himself was a wonderful combination of artist,

business man, free-liver, and good husband, the arch-type of a kindly, brave, and clever Parisian of the most brilliant period of the eighteenth century. His atelier became in due course the manufactory of a tremendous commerce in engravings, and it was from his school, from such men as Cochin, Ficquet, Eisen, Le Mire, De Longueil Nèe, Moreau le Jeune, and the rest that the engravings sent for use at Meissen came. Their charming artificiality made them well adapted to supply decorations for china ware. The people of Saxony at that time, nor the Germans generally for that matter, were not, and are not, the dull persons we sometimes think them. But it must be owned that the gay and hedonistic spirit which animated the followers of Le Bas greatly influenced the art productions of Meissen under Augustus III., and lent them a grace and lightness which was not exactly native. Many of the designs of figures, especially those which the Meissen people borrowed or adapted in the early mid-eighteenth century from the French, passed on to our own tentative but busy works. To take but one instance, the *Kavalier in Schlafrock* of Meissen

is the same lively gentleman as the Gallant of Bow. Many such cases might be deduced, but it is unimportant, and "Old Dresden" at least has very little to fear from the competition of, say, Chelsea or Bow. The soft paste of these excellent works cannot, of course, be mistaken for the hard paste which was the pride of Saxony and envy of all the ceramic world. Among other French things, the ormolu of that country was greatly used in Meissen wares. Many of the illustrations will show this. In the early days, I believe that often the main figure or vase was of Meissen set in ormolu, and the small flowers, leaves, and buds, which surround it and which were also set in the chased metal, were from Vincennes, the French factory then enjoying a just reputation for the brilliancy and naturalistic effect of its coloured flowers. But soon all foreign aids, except perhaps in the matter of design or the work of a new artist, were no longer needed in the works Böttger had founded. After about 1740 the ground colours of the early days, such as those which became so popular at Sèvres, were very little used, and various methods of toning down such surfaces, such as the scale

patterns, were used with good effect. In the house of Meissen are many mansions; and at one time to speak of Dresden meant an allusion to the under-glaze blue sets which long delighted Europe and are still, I dare say, very ably produced. In the early days Köhler was responsible for some of the best blue and white, but like a good many other eighteenth-century masters of art or craft—our George Morland, in a different direction, was one of them—he did not like handing the secrets of his technique on to the next generation. This led to great difficulty in attaining the blue-and-white wares, and years were passed in trying to recover the hidden secret of Köhler. In fact, from his death in 1725 until about 1739, nothing but discord resulted from this useless piece of posthumous jealousy, but after that time an adaptation of the admirable blue cobalt ore, which Saxony supplied, helped to make this ware unusually popular. As with other branches of Meissen work, the original idea of the "blue" was to copy the Oriental, and the earlier years show this very clearly. But by adapting the Chinese designs, and misdrawing them, after a time the

PLATE XIII.—A ROMANTIC GROUP

Characteristic of a large number of ornamental pieces produced at Meissen between 1735 and 1740. No doubt Kändler, if not the designer, was the inspirer of such pieces. In this an ardent swain importunes a shepherdess whose lamb views the scene with some apprehension. The harlequin at the back assists an extremely lively Cupid, and it seems likely that the adorer will not press his suit in vain. One detached and rather melancholy personage in the group is to be found in the pug, without which few of these groups of "dainty rogues in porcelain" are complete.

peach, the aster, and other symbols of Eastern decoration were blended into a by no means unpleasant pattern, which has been called the onion. The white clays used in this ware varied as with the elaborate coloured pieces, but the differences are not really very remarkable to the amateur eye. It might be noted in regard to the blue that this colour has been used at Meissen since 1723 for the writing of the mark, as it is of peculiar durability. Kändler's brother-in-law, Eggebrecht, became director of a new department devoted to supplying the demand for blue and white about 1745, and seems to have carried it on for many years with great success. An artist in this section, J. D. Kretzschmar, is said to have placed a K under the cross swords on pieces which he decorated or considered particularly worthy. It should be mentioned that the blue and white of Berlin, which was made by Wegeli after 1750 and by others after him, ran the Meissen ware very close and is often mistaken for it, although, of course, on marked pieces the difference is easily seen.

CHAPTER VII

AS will have been noted, after the beginnings of Böttger came the fine work and paintings of Herold, and after Herold the bold modelling of Kändler. In 1764, when Kändler was getting old and disagreeable, came Monsieur Victor Acier from Paris, who, like all good Parisians, regretted leaving his pet city. However, he was duly bound to Saxony, and he worked side by side with Kändler for ten years and alone after that period. It is generally agreed that the more delicate and beautiful modelling of that time is from the hand of Acier. He knew the graceful vein of Louis XV. work perfectly, and helped Meissen to retain some of the prosperity which had so long been the luck of that factory. Mr. Wylde says:—

"The productions of this period show signs of a transition stage as regards form and decoration. Meissen had lost her position as the acknowledged leader of all the other factories

in art, and the zenith of her glory was past; the authorities failed to recognise the fact that the old, and at one time so beloved designs, were no longer in favour, and that other factories were beginning to usurp the position once so firmly held by Meissen, where, instead of producing original and new conceptions, the designers were content to try to attract the public with imitations of productions which had long been hopelessly old-fashioned and out of date."

But Augustus III. had now followed Augustus the Strong into the night, and in due season his grandson, Frederic Augustus, who is usually known as Frederic Augustus I. of Saxony, as he declined the throne of Poland, reigned over his country and his porcelain factory.

He came to the throne in 1768, but in the meantime Dresden had been treated to the rule of Frederic the Great—a costly honour. The city had had to find large sums of money for that all-conquering prince, and Meissen had had to pay a heavy price in porcelains. For Frederic of Prussia, one need hardly say, was as keen an appreciator of the arts—especially

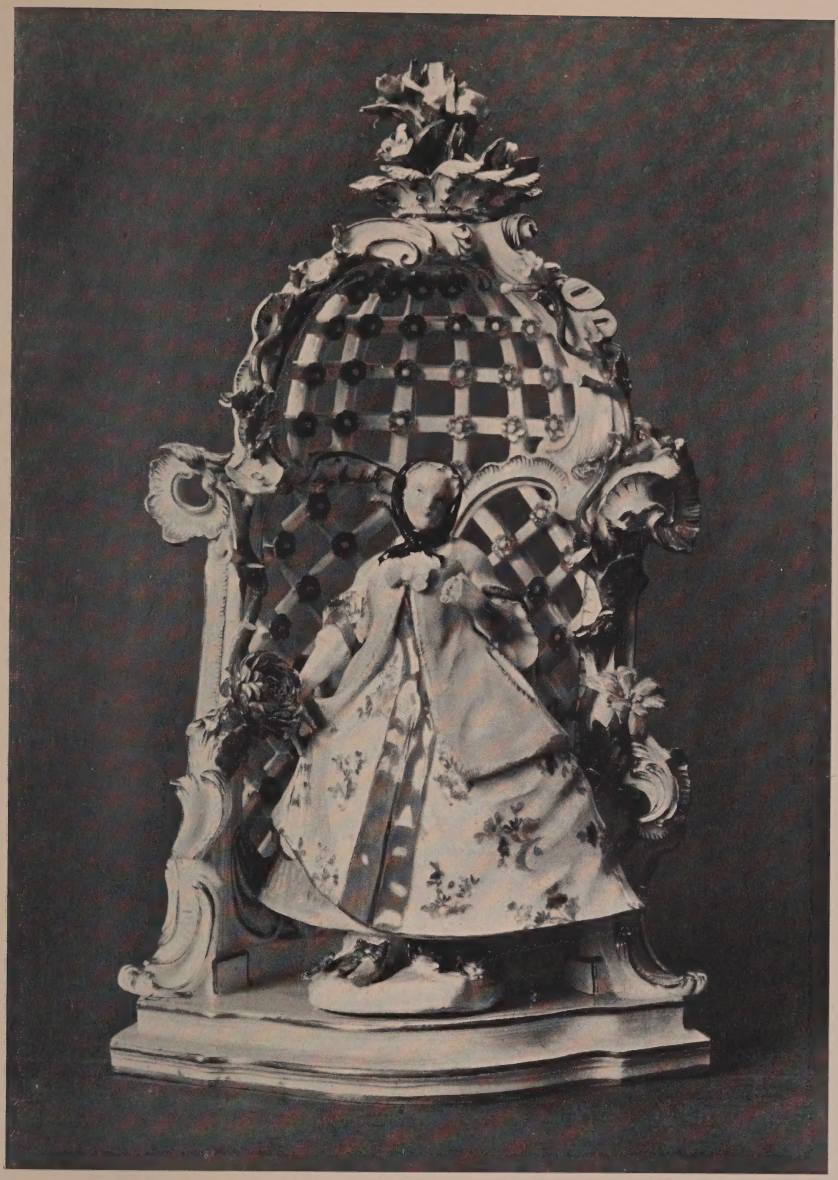
the French arts—as he was an acute statesman and war-god. At Meissen he found many things that he wanted, and he also saw a way to making a factory in Berlin which should prove a rival. Just as Saxony was now inclined to draw on France, so Berlin obtained many of its ideas and workmen from Meissen. But the old monopoly was broken, quite apart from Frederic the Great's heavy hand, and Meissen under the last days of Augustus III., who died in 1763, although it produced many beautiful things, no longer ruled the world of ceramics in Europe.

MARCOLINI PERIOD

When the grandson of Augustus III., Frederic Augustus, the first king of Saxony, gave the directorship of the Meissen factory to Count Camillo Marcolini in 1774, the whole affair was in an unsatisfactory condition. Extravagances of various sorts prevented profits; competitors made trading difficult. The neighbouring countries had factories of their own, and England, France, and Spain were protectionists in the matter. However, everything was done that

PLATE XIV.—ONE OF THE "KRINOLINEN GRUPPEN"

One of the many piquant and behooped figures belonging to the early days of the rococo period, probably modelled by Kändler, whose taste and fancy in this direction was inexhaustible. The background or bocage is admirably proportioned to the figure—probably one of a pair; it adds a grace which, it must be owned, was not copied by our own clever people at Bow and Chelsea. Such figures may be taken to belong to 1730–40. They combine with decorative effect some hint of the modes and manners of the period, which adds greatly to their interest.



wit and skill could suggest; salaries were cut down, and various productions bearing the Meissen mark prevented from being made, and so forth, but the old fecundity of production and invention could not be recalled. Under Marcolini many beautiful things were doubtless produced, and the classicism then attacking porcelain was given full liberty of approach. But after the early days of Herold, the delicacy of Canon Busch, and others, there is a touch of modernity —one might say vulgarity—about the elaborately painted services of the Marcolini period. Everything was still done with care, but the old freedom and art had passed. In this period it was not infrequent to have painted in miniature reproductions of well-known and then fashionable pictures, such as the rather weak and *passé* paintings by Angelica Kauffmann of the supposed "Sorrows of Werther," to which series was added a copy of that lady's portrait by the President, Sir Joshua Reynolds, whose admiration for her faulty drawing, by the way, was thought by some people to point to a tenderer sentiment than that usually connected with the critical faculty.

Marcolini, however, had not been very long at work before the pestilence of the Napoleonic wars swept over Europe, and the arts failed before the absurd devastations which followed his marshal ambition. For a time the factory received monthly grants, which enabled it to keep going, and by various subterfuges, such as the selling of white or undecorated porcelains for ornamentation elsewhere—which led, no doubt, to many later frauds—the works were kept alive until 1813. In the following year Marcolini died in the city of Prague, and with him passes the interest which the modern collector takes in "Old Dresden." Since that time many changes and chances have befallen Meissen, but, I believe, it is successfully worked to-day, and that many of the old charming designs of the eighteenth century are reproduced —with a difference.

MARKS

Apart from the factory marks, of which some pages are given, many pieces of Meissen are marked with the engraved letter and number used for each style of ware that passed into

PLATE XV.—THREE CHARACTERISTIC CUPS AND SAUCERS

In none of the more utilitarian examples of Meissen can more grace and charm be found than in the many tea-services produced in the mid-eighteenth century. In the middle of this group, No. 1, is an example of remarkable workmanship. The floral design is slightly moulded in relief with the decorative classic ruins in gilding and outlined with lilac. Superimposed on this design are figures and groups. Some of these show Mars and Hercules joining hands, with a figure of an enemy beneath their feet. Another group, placed over the first design, shows a king with a kneeling female figure, probably representing a conquered city, offering a crown. On the shield of the king are the arms of Austria. The mark is the crossed swords in blue. There is also an inscription in lilac: "C. S. Herold, inut et fecit a Meisse 1750; d. 12 Sept."

No. 2 shows a charming, quatrefoil-shaped cup and saucer, which match but are from different services. The famous Meissen canary ground is used on these pieces, and the pictures on the saucer are Watteau subjects and flowers, while delicate landscapes are painted on the cup.

No. 3 shows a piece with the arms of the Cavalli family of Venice painted on white ground, to which are added a few other light and charming decorations. The cup has a marine view beneath the bold coat of arms and is marked with a red anchor; the saucer has the crossed swords in blue.

the large museum founded by Augustus the Strong and continued by his son. These marks were applied to a vast quantity of pieces for the sake of reference and to prevent those courtiers and others who were collectors, in the worst sense of the word, from adding them to their own cabinets. Most of such pieces, with the fine Oriental collection, have now been removed to the Johanneum. But all such examples have not been kept together. Some of these pieces were disposed of about the beginning of the nineteenth century. Few museums, one hears, are without pieces marked with the letters and numbers used by Augustus —pieces which have no doubt strayed or been stolen from their original home. But as these marks were engraved in the paste with the lathe, it is just possible that some subtle and greedy people may have found a profit in marking pieces in this way, and thus proving that they were once in the famous collection of historic characters. One difficulty about the factory marks at Meissen or Dresden is that each of the writers on the subject copy them from one another—even as is here done. Sir

Wollaston Franks pointed out this fact, and contented himself with giving an uncommonly good list of those particular marks which appeared on his own pieces. He also suggested that each writer desired to add to the number of marks put forth, and added that one adopts all those given by his predecessors, often without discrimination, and sometimes the same mark occurs under more than one head. The sources from which the marks are derived are not indicated, so that there are no means of judging how far they can be relied on. An amusing instance of copying occurs in the work of Dr. Graesse, who, though the director of the Dresden Collection, contented himself by copying from Demmin the marks in that collection, which were not altogether correct. In one of our plates is a note on the Meissen mark with a circle between the hilts, which is probably an error in drawing the correct mark. It appeared for the first time in Marryat, but only in the first edition. It was suppressed in the later editions, but still remains current. A characteristic example was the mark of Liverpool, with the name and an anchor, which was only the

usual mark of Davenport misread from a badly stamped specimen. The number of letters in the two names happens to be the same, and four of them occur in the same position. On examining, however, the specimen from which this imaginary mark was derived, it was clear that there were one or two other letters which could not form part of "Liverpool."

The matter is equally difficult at the present time, but, if we are as dull and stupid as in the old days, we are now unashamed and candid and unambitious to do more than help those who desire to inquire into the matter.

CHAPTER VIII

BEFORE continuing the subject of the marks, one should perhaps mention the branch of production at Meissen connected with the same sort of "biscuit" ware which was so successful at Sèvres. About the year 1786 and onwards, many beautiful classic figures were produced, and a modeller named Jüchzer became famous for some admirable work in this direction.

THE CROSS SWORDS

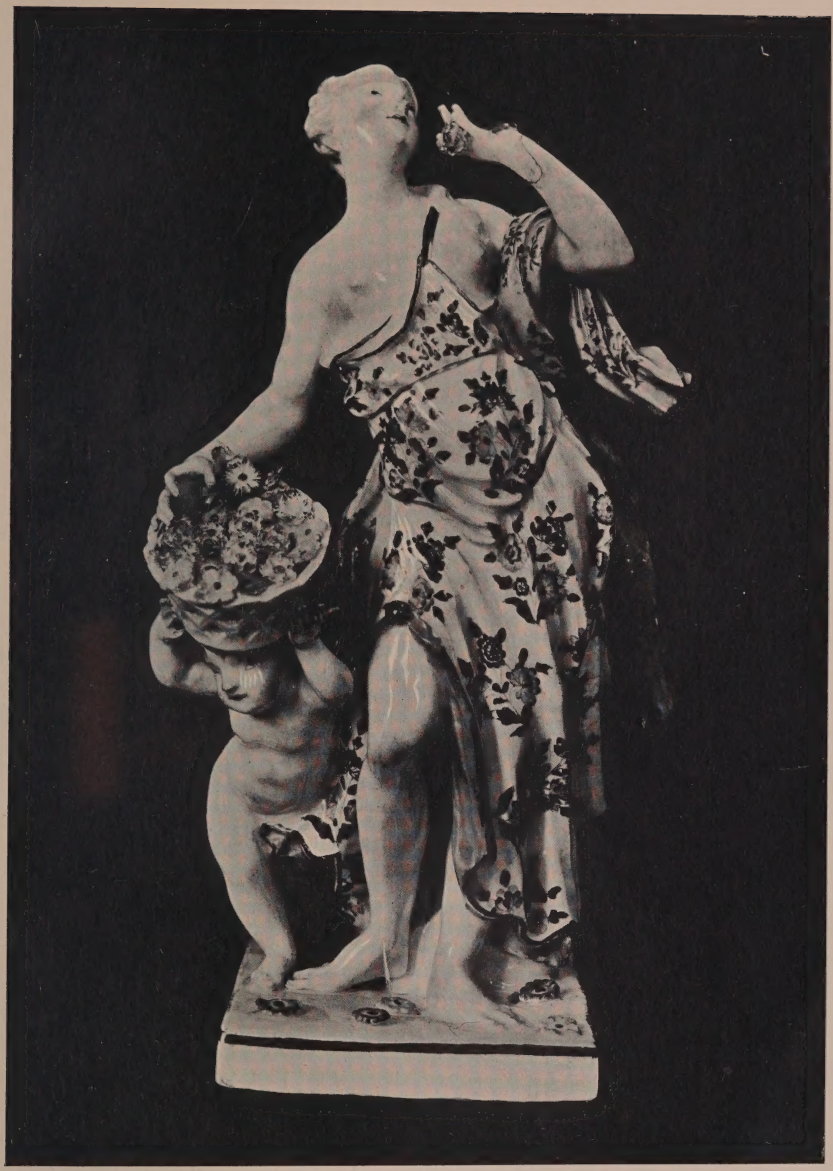
are taken from the bearing or device in one of the 24 quarterings of the Electoral Shield of Saxony. This historic design appears in the native cobalt blue under-glaze on most of the important pieces of Meissen ware, but there were many variations, as our drawings show. The swords with a K, for example, are usually found on the blue and white, the K representing the initial of the artist, J. D. Kretzschmar. The dot between the

swords has already been spoken of, and the star belongs to the Marcolini period. The Königliche Porzellan Manufactur is, of course, represented by its initials, with perhaps the number of the service as well as the swords. The connection with Poland is often shown in the letters K.H.C.W.—Königliche Hof Conditorei—on wares made for the kitchen use of the Poland Palace. There are several examples of the monogram A.R., which stood for both the second and third Augustus and belongs to the early days, and there are marks in which the names of Herold and Kändler and others appear. The wand of Aesculapius is sometimes called in this connection the Caduceus of Mercury, but, as it is not much like either, that is of no importance. This wand is said to be connected in some way with Böttger's early medical training; it was undoubtedly used from 1727 to 1735 mainly on pieces to be sold. One of the most interesting and boldest marks is that of the ornamental lozenge, with staves already spoken of, used on the Von Cosel pieces. But the swords in blue, crossed in various ways, are the marks most likely to appear before the collector

of to-day—and these have been very greatly forged. Mr. Litchfield was among the earliest of modern writers on Meissen, and his chapter on the various frauds that have been connected with the subject is full of rather bitter-sweet interest to the collector. As of other eighteenth-century porcelain wares, I should once more advise the would-be collector to study the well-known and authentic examples. He will soon observe the divergencies in texture, in colour, in feeling, which differentiate the early pieces from the many clever imitations which have tried to fill the connoisseur's want for old Meissen ware. One field of difficulty is in connection with the pieces decorated away from the fortress-factory—which, by the way, was only given up in the 'sixties of the last century. There was a vast number of people who decorated Meissen wares outside the factory, and Sir Wollaston Franks reminds us that such decorators are termed in France *chambrelans*, answering to the English "Chamber-masters." "This decoration out of the fabric," he adds, "prevails extensively in modern times, and it may be useful to remember that when the

PLATE XVI.—A NEO-CLASSIC STATUETTE OF SPRING

Among the many allegorical groups of the arts, shepherds and shepherdesses and the like which were produced between about 1735 and 1755, this lady representing the gladsome Spring was one of a popular set. Such pieces had a long vogue, and it is not easy to place the exact date of any specimen, but the earlier ones were often a little more faulty in the firing than those of a later date.



porcelain of the Royal Factory is sold in the white state a cut is made across the swords, and, where the defects are considerable, two or even three cuts are made." Where these cuts occur we may be certain that the decoration has not been painted at the Royal Factory.

Mr. Litchfield has pointed out that when these cuts are not on the mark but near it, they mean that the piece is flawed and not to be sold. Such flaws are not considered very serious nowadays, when the possession of a Meissen group, even in an imperfect state, is considered highly desirable.

AFTER MARCOLINI

When the neo-classic style had rather an unpleasing effect on porcelain production, and the *bleu de roi* and a curious green were the main ground colours, came a period of even deeper depression which was, however, dissipated to some extent in early Victorian times. After about 1833 there was a return to the older and gayer methods of production, but commercialism was growing upon the world, the race of patrons

was dying out, and those enemies of the beautiful and friends of liberty and cheap goods, the people, were coming into their own. The best kaolins, too, of Saxony were exhausted, and, to survive in any way, the old factory of Böttger and Augustus the Strong had to compete with cheap goods made elsewhere. I believe the managers have been very successful in this direction, and then they always preserve their wonderful museum containing the heritage of the past—those gifts which have so long outlived all the givers.

"All passes. Art alone,
Enduring, stays to us;
The Bust outlasts the Throne,
The Coin, Tiberius."

And the fragile wares beloved of Augustus the Strong have, so far, shown a considerable power to outstay the once great reputation of their patron and founder.

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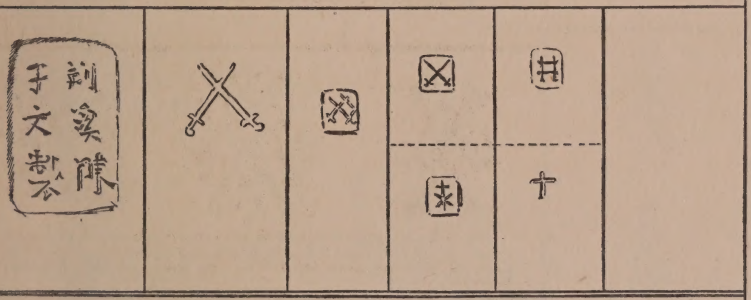
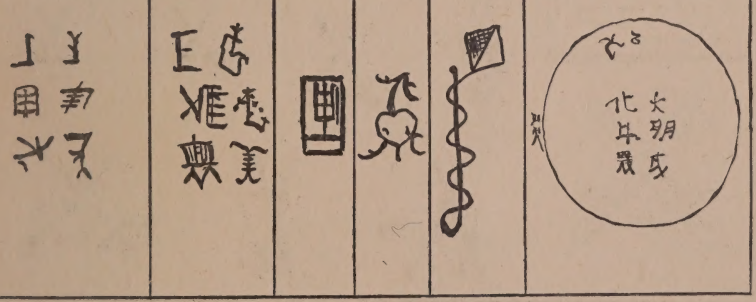
MARKS ON EARLIEST DRESDEN CHINA

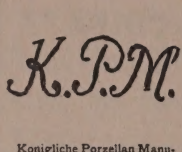
The Stone-ware of the Böttger Period



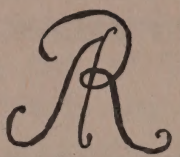
Marks used on the early Meissen Ware, which were copied more or less from the Japanese and the favourite *boccaro* ware of the Chinese

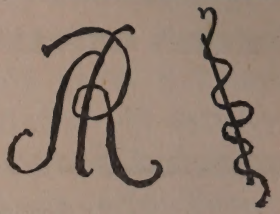


FACTORY MARKS

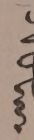


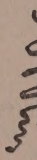
Konigliche Porzellan Manufactur from 1719. An early mark from a piece at the Schloss in Altenburg





Monogram of Augustus the Strong, used during the first period of Meissen, on wares intended for royal use about 1726.

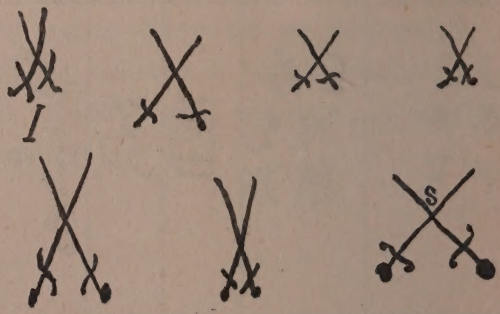


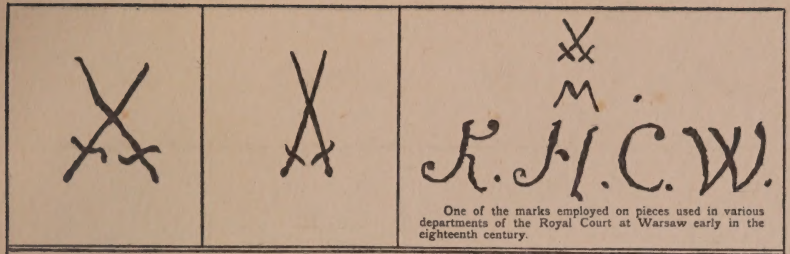


The wand of Æsculapius, which was used at the same time as the royal monogram, but on pieces intended for sale.

These three marks are said to have been used on the porcelain produced for the Countess von Cosel, and must be of an early date, as she ceased to reign over the Court of Augustus the Strong in 1713.

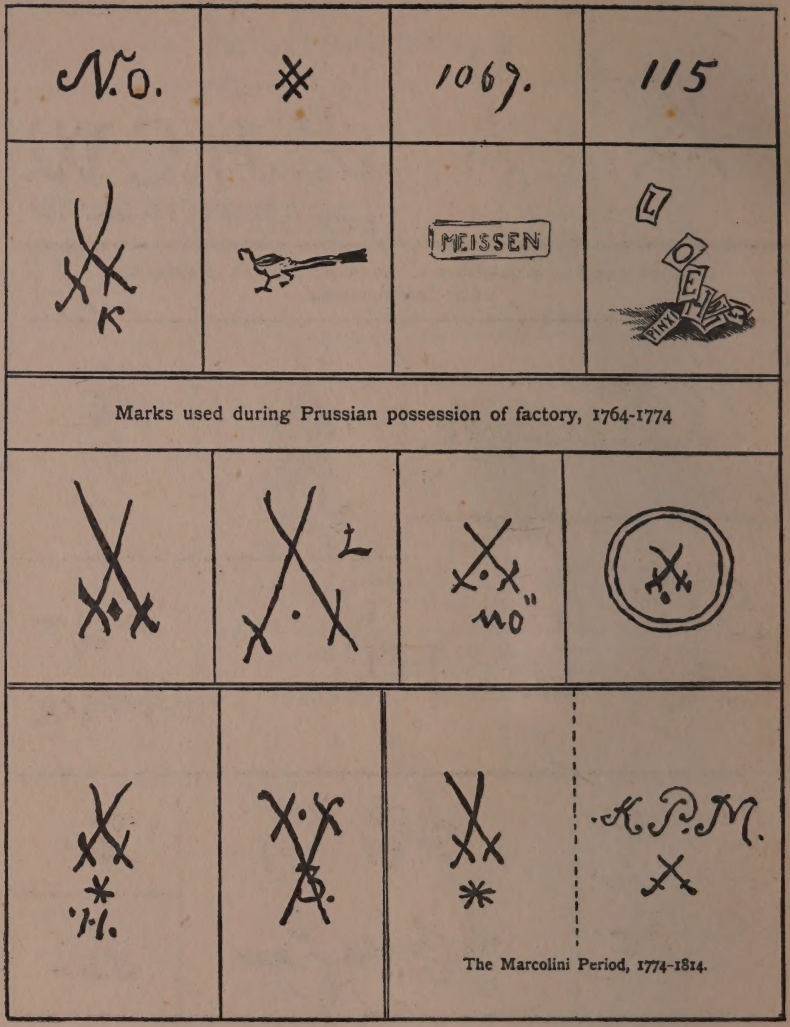
The crossed swords from the Saxon arms, always in use in Meissen in one of various forms.





One of the marks employed on pieces used in various departments of the Royal Court at Warsaw early in the eighteenth century.

Marks found on well-known pieces in museums at Dresden and other German cities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MEISSEN
Marks used during Prussian possession of factory, 1764-1774
K.P.M.
The Marcolini Period, 1774-1814.

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